

125

Exercises in Passage-playing.

Repeat each Exercise several times.

Allegro.

C. CZERNY. Op. 261, Book I.

*) 1.

2.

3.

8

4.

*) It is excellent practice to play the first 10 exercises in C# as well, using the same fingering wherever practicable.

Allegro.

5.

Exercise 5, Op. 101, No. 5. The score is in common time (C) and has one sharp (F#). The treble staff contains a complex melodic line with numerous accidentals and fingering numbers (1-5). The bass staff provides a simple accompaniment with few notes and many rests, also including fingering numbers (1-5). The piece is marked with a forte (f) dynamic.

Allegro.

6.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of two measures. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The second measure contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment consists of two measures. The first measure contains a half note G3, a half note A3, and a half note B3. The second measure contains a half note G3, a half note A3, and a half note B3. The piano accompaniment is written in a simple, rhythmic style, with the left hand playing a steady eighth-note pattern and the right hand playing a steady eighth-note pattern. The score is presented in a clear, legible format, with the melody and piano accompaniment clearly distinguished by their respective staves and clefs.

Allegretto vivace.

7. *p* *leggermente.*

Allegro.

8.

p dolce leggero.

Exercise 8 is in 6/8 time and consists of three systems. The first system has two staves: the right staff has a melody with eighth notes and a triplet, and the left staff has a bass line with eighth notes. The second system continues the melody and bass line. The third system features a crescendo and a forte (sf) section. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p dolce leggero*, *sf*, and *p*.

Allegro.

9.

Exercise 9 is in 6/8 time and consists of two staves. The right staff has a melody with eighth notes and a triplet. The left staff has a bass line with eighth notes. Fingerings are indicated by numbers 1-5 above or below notes. A forte (*f*) marking is present.

Allegro moderato.

10.

Exercise 10 is in 6/8 time and consists of two staves. The right staff has a melody with eighth notes and a triplet. The left staff has a bass line with eighth notes. Fingerings are indicated by numbers 1-5 above or below notes. A forte (*f*) marking is present.

Allegro.

11.

Exercise 11 is in 6/8 time and consists of two staves. The right staff has a melody with eighth notes and a triplet. The left staff has a bass line with eighth notes. Fingerings are indicated by numbers 1-5 above or below notes. A piano (*p*) marking and a crescendo (*cresc.*) are present.

Allegretto.

12.

P

Allegretto con anima.

13.

dolce.

cresc.

8-

1

Allegro moderato.

14.

14. *p* *cresc.* *f*

15.

Allegretto.

p dolce.

15. *p dolce.*

16.

Allegretto.

16. *p*

*) Also transpose into Gb.

Allegro moderato.

17.

Sheet music for Exercise 17, Czerny's 125 Exercises in Passage Playing, op. 216. The piece is in G major (one sharp) and 2/4 time, marked "Allegro moderato." The score is written for piano and consists of five systems of two staves each.

The first system begins with a piano (*p*) dynamic. The right hand features a series of eighth-note patterns with fingerings (e.g., 2 1 2 1, 4 3 2 3, 2 1 2 1, 4 3 2 3, 3 2 4). The left hand plays a steady eighth-note accompaniment with fingerings (e.g., 5 4 3 2, 3 5 4 3, 4 3 2 1, 2 4 3 2, 5 4 3 2).

The second system continues the patterns, with the right hand incorporating more complex fingerings and the left hand maintaining the accompaniment.

The third system introduces a crescendo (*cresc.*) in the right hand, leading to a fortissimo (*f*) dynamic. The left hand continues its accompaniment.

The fourth system features a decrescendo (*dimin.*) in the right hand, followed by a piano (*p*) dynamic. The left hand continues its accompaniment.

The fifth system concludes the exercise with a fortissimo (*f*) dynamic. The right hand features a final flourish with fingerings (e.g., 2 1 2 1, 4 3 2 3, 1 2 3 4 5, 1 2 3 4 5, 4 2 3 1, 2 5 4 2). The left hand continues its accompaniment.

Allegro viyo.

*)
18.

*) 18. *Allegro vivo.*

The musical score for exercise 18, titled "Allegro vivo.", is written for piano and violin. It is in 3/4 time and D major. The piano part consists of two systems. The first system has a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 3/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes with fingerings 1-2-3-2-1 and 2-5-1-3-2-5. The violin part features a similar rhythmic pattern with fingerings 1-2-3-2-1 and 2-5-1-3-2-5. The score includes dynamic markings like *f*, *sf*, and *ten.* (tension).

Allegro.

19.

19. *Allegro.*

p

cresc.

8

8

*) Also transposed into D \sharp

*) Also transpose into D \flat .

20. *Allegro.* *p*

cresc. *f*

21. *Allegro.* *p leggermente.*

Allegretto vivace.

22.

*dolce.**cresc.*

23.

Allegro.

24.

Allegretto.

25.

Allegro.

26.

Moderato.

*) Practise also in C#.

Allegro moderato.

27.

Exercise 27, Allegro moderato, in B-flat major (three flats). The piece is in common time (C) and consists of two systems of piano (p) and forte (f) passages. The first system features a piano introduction with a series of ascending and descending eighth-note runs in the right hand, while the left hand plays a simple bass line. The second system begins with a forte section, characterized by rapid ascending and descending eighth-note runs in the right hand, with the left hand providing harmonic support. The exercise concludes with a final flourish in the right hand.

Allegro.

28.

Exercise 28, Allegro, in B-flat major (three flats). This exercise is in common time (C) and features a forte (ff) introduction. The right hand plays a series of rapid ascending and descending eighth-note runs, while the left hand plays a simple bass line. The exercise concludes with a final flourish in the right hand.

Allegretto moderato, quasi Andantino.

29.

Exercise 29, Allegretto moderato, quasi Andantino, in B-flat major (three flats). The piece is in common time (C) and features a dolce (sweet) introduction. The right hand plays a series of ascending and descending eighth-note runs, while the left hand plays a simple bass line. The exercise concludes with a final flourish in the right hand.

Exercise 29, measures 1-6. Treble and bass staves in 4/4 time, key of B-flat major. Fingerings are indicated above notes.

Allegro.

30.

Exercise 30, measures 1-6. Treble and bass staves in 4/4 time, key of B-flat major. Treble staff has triplets and slurs. Bass staff has fingerings. Dynamics *f* and *p* are marked.

Allegro.

31.

Exercise 31, measures 1-4. Treble and bass staves in 4/4 time, key of B-flat major. Treble staff has slurs and fingerings. Bass staff has fingerings.

Exercise 31, measures 5-8. Treble and bass staves in 4/4 time, key of B-flat major. Treble staff has slurs and fingerings. Bass staff has fingerings.

Allegro.

32.

Exercise 32, measures 1-4. Treble and bass staves in 2/4 time, key of B-flat major. Treble staff has slurs and fingerings. Bass staff has fingerings. Dynamic *f* is marked.

Exercise 32, measures 5-8. Treble and bass staves in 2/4 time, key of B-flat major. Treble staff has slurs and fingerings. Bass staff has fingerings.

Allegro vivace.

*) 33. *f*

Allegro moderato.

34. *p dolce.*

Andante.

35. *mf* *cresc.*

f

*) Also transpose a semitone higher.

Allegro.

[illegible]

Allegretto.

Allegro moderato.

Allegro moderato.

38. *f*

*) Also transpose into F#, using the same fingering.

125 Exercises in Passage - playing.

Allegro moderato.

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39.

Allegro vivace.

40.

[illegible]

Allegro.

*) 41. *f* Allegro.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of two systems. The first system has two measures, and the second system has two measures. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation. The score is written in a clear, legible style, with notes and rests clearly visible. The lyrics "The Rose Tree" are written below the melody in the first system.

[illegible]

*⁵) Also transpose into G⁵b, without changing the fingering given.

Allegro.

[illegible]

Molto allegro.

Allegretto.

44. *dolce.*

*) Also practise in B major.

*****) Perform the trill thus:**



32 *Cr.*

45. *Allegretto.*

p

23 *Cr.*

12 *Cr.*

cresc.

p

46. *Allegro.*

ff

Allegro.

47.

*p**leggermente.*

Vivace.

48.

ff

8

Moderato.

49.

p legato.

45

Allegro veloce.

50.

***pp* leggermente.**

cresc.

f

51.

Lento.

p dolce legato.

52. *Allegro.*

p

cresc.

dim.

53. *Allegro.*

Allegro.

cresc.

dim.

Moderato.

54.

Moderato.

55.

Allegro.

56.

Allegro.

57.

Exercise 57, Allegro, is a piano exercise in G major, 2/4 time. It consists of three systems of piano accompaniment. The first system has a treble staff with a melodic line and a bass staff with chords. The second system continues the melodic line in the treble staff. The third system features a more complex melodic line in the treble staff with many slurs and fingerings. The exercise is marked *f* (forte) and includes various fingerings and slurs throughout.

Allegro vivo.

58.

Exercise 58, Allegro vivo, is a piano exercise in G major, 2/4 time. It consists of two systems of piano accompaniment. The first system has a treble staff with a melodic line and a bass staff with chords. The second system continues the melodic line in the treble staff. The exercise is marked *ff marcato* (fortissimo marcato) and includes various fingerings and slurs throughout.

Exercise 58: Treble and bass staves. Treble staff starts with a forte (f) dynamic. The piece features rapid sixteenth-note passages in both hands, with fingerings indicated by numbers 1-5. The key signature has two sharps (F# and C#).

59. *Allegro.*
p delicatamente

Exercise 59: Treble and bass staves. The tempo is marked *Allegro.* and the dynamic is *p delicatamente*. The piece consists of eighth-note passages in the treble and sixteenth-note passages in the bass. Fingerings are indicated throughout.

Continuation of Exercise 59: Treble and bass staves. The piece continues with eighth-note passages in the treble and sixteenth-note passages in the bass. Fingerings are indicated throughout.

Continuation of Exercise 59: Treble and bass staves. The piece continues with eighth-note passages in the treble and sixteenth-note passages in the bass. Fingerings are indicated throughout.

60. *Allegro.*
p leggermente *cresc.*

Exercise 60: Treble and bass staves. The tempo is marked *Allegro.* and the dynamic is *p leggermente*. The piece consists of eighth-note passages in the treble and sixteenth-note passages in the bass. The dynamic changes to *cresc.* (crescendo). Fingerings are indicated throughout.

Continuation of Exercise 60: Treble and bass staves. The piece continues with eighth-note passages in the treble and sixteenth-note passages in the bass. The dynamic changes to *f* (forte). Fingerings are indicated throughout.

Allegretto vivo.

61.

p

cresc.

Andantino grazioso.

62.

p

pp

smorzando

Allegro moderato.

63.

J

63. *dim.* *p*

64. *Allegro.* *f*

65. *Allegro.* *f*

66. 8

Allegro.

66.

First system of exercise 66. Treble staff: eighth-note runs, fingerings 1 2 3 4 5 and 1 5. Bass staff: half-note accompaniment, fingerings 2 and 5. Dynamics: *p*, *cresc.*

Second system of exercise 66. Treble staff: eighth-note runs, fingerings 1 2 and 5. Bass staff: half-note accompaniment, fingerings 1 2 and 5. Dynamics: *f*.

Third system of exercise 66. Treble staff: eighth-note runs, bracketed section of 8 notes, fingerings 1 2 and 5. Bass staff: half-note accompaniment, fingerings 1 2 and 5. Dynamics: *f*.

Allegro moderato.

67.

First system of exercise 67. Treble staff: half-note melody, fingerings 4 2 and 5 3. Bass staff: eighth-note accompaniment, fingerings 1 2 1 2 and 5 1 3 2. Dynamics: *p dolce*.

Second system of exercise 67. Treble staff: half-note melody, fingerings 3 1 and 5 2. Bass staff: eighth-note accompaniment, fingerings 1 2 1 2 and 5 1 3 2. Dynamics: *cresc.*

Third system of exercise 67. Treble staff: half-note melody, fingerings 4 1 and 5 3. Bass staff: eighth-note accompaniment, fingerings 1 2 1 2 and 5 1 3 2. Dynamics: *f*.

Allegretto.

68.

p legg. *stacc.*

Molto Allegro.

69.

f *sf*

70. Allegro.

p *cresc.* *fp*

71. Allegro.

f

Allegro.

72.

Allegro.

p

f

8

A musical score for the song "The Rose Tree". It features two staves, a treble and a bass clef, in the key of B-flat major (two flats). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is in 4/4 time. The melody consists of a series of eighth and sixteenth notes, with some triplets and slurs. The accompaniment provides a harmonic foundation with chords and moving lines. The score ends with a double bar line and repeat dots.

Allegro.

73.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and a slur. The bass staff contains a simple harmonic accompaniment with chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a simple, folk-like style, with many notes beamed together in groups of four or six. The bass line consists of a few chords and single notes, providing a simple accompaniment. The score is divided into three measures by vertical bar lines. The first measure contains a large number '1' below the first note of the melody. The second measure contains a large number '2' below the first note of the melody. The third measure contains a large number '3' below the first note of the melody. The score is written in a simple, folk-like style, with many notes beamed together in groups of four or six. The bass line consists of a few chords and single notes, providing a simple accompaniment. The score is divided into three measures by vertical bar lines. The first measure contains a large number '1' below the first note of the melody. The second measure contains a large number '2' below the first note of the melody. The third measure contains a large number '3' below the first note of the melody.

125 Exercises in Passage-playing.

Allegro scherzoso.

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74.

75.

Allegro. 4

p leggero.

76.

Allegro.

p

3 5 1 5 3 5 1 5 1 5 3 4 2 3 5 3

f

Allegro vivo.

77.

ff ben marcato.

4 2 1 5 2 1 4 2 1 5 2 1 5 3 1 5 2 1

1 2 4 1 3 5 1 2 5 1 2 4

4 2 1 5 2 1 5 3 2 1 5 3 2 1 5 3 2 1

1 2 5 4 2 1 1 2 3 5 1 2 3 5 1 2 3 5

5 4 2 1 5 3 2 1 5 4 2 1 5 2 1 5 3 1

1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5

78.

Allegro.

f

4 1 1 4 1 4 1 3

2 1 4 1 3 1 4 1

8

sf

Allegretto vivo.

79.

p dolce.

Exercise 79, Allegretto vivo, *p dolce*. The score is in 3/4 time. The first system consists of four measures. The second system also consists of four measures, ending with a repeat sign. The piece features various fingerings and slurs, indicating a focus on technical skill and musical expression.

Allegretto.

80.

p dolce.

Exercise 80, Allegretto, *p dolce*. The score is in 2/4 time. The first system consists of four measures. The second system also consists of four measures, ending with a repeat sign. The piece features various fingerings and slurs, indicating a focus on technical skill and musical expression.

81.

Allegro.

mf

m.d.

m.s.

82.

Allegretto vivace.

f legato.

Allegro.

83.

Exercise 83 is in C major, 2/4 time, marked Allegro. It consists of 8 measures. The bass line is highly active, featuring eighth-note patterns with various fingerings (1-5). The treble line consists of chords and occasional eighth notes, with fingerings indicated by numbers 1-5. The piece is marked *f* (forte).

Allegro.

84.

Exercise 84 is in D major, 2/4 time, marked Allegro. It consists of 16 measures. The bass line is highly active, featuring eighth-note patterns with various fingerings (1-5). The treble line consists of chords and occasional eighth notes, with fingerings indicated by numbers 1-5. The piece is marked *f* (forte).

Allegretto.

85.

p dolce.

8

 $dim.$

pp

Allegro.

86.

1

36

Allegretto.

87.

p dolce.

Allegro.

*)
88.*f legato.*

*) Also practise in D \flat .

Allegro vivace.

*)
89.*p leggiermente.*

Lento.

**) 90.

p leggiermente.

**) These two numbers are of the highest importance, and should, therefore, be very carefully studied.

*) 91. **Allegro**

) 92. **Allegro.

**) Also transpose a semitone higher.

[illegible]

94. Moderato.

f sempre legato.

dim.

p

Allegro molto.

95.

f marcato

8.....

ff

8.....

Allegretto.

96.)*

p

*) Also transpose into B-major.

Perform the trill thus: etc.

97.

Andante espressivo.

97. *Andante espressivo.*

The score is for exercise 97, titled "Andante espressivo." It is written for piano in B-flat major (two flats) and common time (C). The piece consists of six systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features a melodic line in the treble staff with a slur and a fermata, and a bass line accompaniment. The third system includes a melodic line with a slur and a fermata, and a bass line with a forte (*sf*) dynamic. The fourth system features a melodic line with a slur and a fermata, and a bass line with a piano (*p*) dynamic. The fifth system features a melodic line with a slur and a fermata, and a bass line with a piano (*p*) dynamic. The sixth system features a melodic line with a slur and a fermata, and a bass line with a piano (*p*) dynamic. The piece concludes with a piano (*p*) dynamic.

Key features of the score include:

- Tempo: *Andante espressivo.*
- Key: B-flat major (two flats).
- Time Signature: Common time (C).
- Dynamic: *p* (piano).
- Articulation: Slurs, fermatas, and accents.
- Performance markings: *sf* (sforzando) and *pp* (pianissimo).

Allegro molto vivo.

98.

$$ff$$

Allegro.

99.

 \mathcal{F}

100. *Allegro.* *ff*

101. *Allegro vivo.* *f*

125 Exercises in Passage-playing.

Allegro non troppo.

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102. *f*

dim.

cresc.

f *ff*

Allegro moderato.

103. *legato.* *fp*

fp *cresc.*

dim.

p *pp*

Allegro vivace e scherzando.

104.

p dolce e leggero

cresc.

f

Andantino con moto.

105.

p legato

Allegretto vivace.

106.

p

Allegro vivo.

107.

107. *Allegro vivo.* 3/4 time. *p*, *sf p.*, *cresc.*, *f*, *sf*.

Allegro vivo.

8.

108.

108. *Allegro vivo.* 6/8 time. *f*, *p*, *f*, *p*.

Allegro.

109.

Exercise 109, Allegro, is in 2/4 time and B-flat major. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords. The second system continues the piece with more complex melodic and harmonic developments. Fingerings and dynamics like *p* and *f* are indicated throughout.

Allegretto.

110.

Exercise 110, Allegretto, is in 2/4 time and B-flat major. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords. The second system continues the piece with more complex melodic and harmonic developments. Fingerings and dynamics like *f* are indicated throughout.

111. *Allegro vivo.*

f *sf* *sf*

2 1 5 1 1 2 1 2 3 2 1 4 3 2 1 5 1 2 1 7 7

3 4 2 1 1 4 2 1 2 1 5 4 3 2 1 4 2

2 1 4 3 2 1 2 3 1 2 1 4 3 2 1 7 7

2 1 4 3 2 1 2 3 1 2 1 4 3 2 1 7 7

sf

Allegretto.

112.

p legato

112. *p legato*

cresc. *dimin.*

p

cresc.

f

Allegro moderato.

legato

113.

p

p legato

f

5 5 5 2 5 4 1 2 5 4 2 5 4 2 4 5

cresc.

dimin.

smorz.

pp

Allegretto animato.

114. *p*

cresc.

dimin.

f

p

p *cresc.* *f* *f* *f* *p*

Moderato e mesto.

f *dim.* *p*

Allegro moderato.

p

115.

116.

117. *Allegretto animato.*
dolce

Allegro molto vivace.

118.

118.

f

p

ff

Andante espressivo e cantabile.

119.

dolce. legato il basso *cresc.*

sf dim. *p con grazia*

pp *ca*

lan *do*

Allegretto vivace.

leggero

120.

p

8

cresc.

Allegro.

*)
121.*f*
*ten.**f*
5

*)Also practise in B-minor.

Allegro.

*)
122.

*)
122.

p

cresc.

ff

3

4

5

D

*) Also transpose a semitone lower.

Allegro.

123.

Exercise 123 is in 3/4 time, key of B-flat major. It is marked *Allegro* and *f*. The piece consists of three systems of grand staves. The first system is marked with a forte (*f*) dynamic. The music features complex chordal textures with many accidentals and fingerings. The second system includes a first ending bracketed with a dotted line. The third system concludes the exercise with a final cadence.

124.

Allegro.

Exercise 124 is in 2/4 time, key of D major. It is marked *Allegro* and *f*. The piece consists of three systems of grand staves. The first system is marked with a forte (*f*) dynamic. The music features complex chordal textures with many accidentals and fingerings. The second system includes a first ending bracketed with a dotted line. The third system concludes the exercise with a final cadence.

Two systems of piano passages in D major. The first system is marked *ff* and the second system is marked *8*. Both systems consist of two staves (treble and bass clef) with complex fingering numbers (1-5) written above and below the notes. The exercises are numbered 1 through 124.

125.

Moderato.
sempre legatiss.

p

crese.

dimin.

pp

rall.

Exercise 125 is a Moderato piece in D major, consisting of two staves (treble and bass clef). It features a variety of musical notations including slurs, ties, and dynamic markings. The piece begins with a piano (*p*) dynamic and includes instructions for crescendo (*crese.*), diminuendo (*dimin.*), and a final section marked *pp* (pianissimo) and *rall.* (rallentando). The exercise is numbered 125.